A Story for 2 Trumpets

A Film by Amandine Meyer
A film by Amandine Meyer

5'26 · France · 2021 · Without dialogue · 2D digital animation

Production : Miyu Productions
Emmanuel-Alain Raynal & Pierre Baussaron
contact@miyu.fr · 01 43 44 53 76

Distribution, presse & festivals : Miyu Distribution
Luce Grosjean · festival@miyu.fr · 06 63 76 62 12
In an interior garden, two statues of lovers break under the pressure of underground water.

It is a river of tears.

Lovers break up, a baby learns to play the recorder with a goose and drinks the water that makes growing. The child eats his teacher to find the bone that gives birth to works!

An initiatory tale to master the multicolored whipped cream that transforms worlds.
Amandine Meyer

Amandine Meyer is a draughtsman and visual artist who graduated from the École Supérieure d’Art of Lorraine. She develops her strange universe populated by children and enigmas through drawing, ceramics, engraving and comics.

In 2018 she received the EESI Prize (European School of Image based in Angoulême and Poitiers) at the International Comics Festival.

«Histoire pour 2 trompettes» is her first short film.

Gravure eau-forte, watercolor variation n°1, 21x14,80 cm, 2014

Les siffleurs faïence émaillée, 10 x 12 cm, 2013
Series of 12 pairs of earthenware whistles made with Ergastule (multiple edition residence)

Tracer le monde, immersive installation for babies (6 months to 3 years old) and their parents at the Center Tignous d’Art Contemporain during Early Childhood Month in Montreuil, 2019
What are the origins of the film?


I kept the same writing process by writing a fable without words or morals based on deep thoughts.

I started from the last story of the book and developed it. This is an initiation story, which draws on my journey as a woman and artist.

A silent film to say what?

The film is about learning, about passions in love, about becoming a mother, about finding the path to creation and freedom.

But the film may speak to you of something else that will find an echo in your own path, for it is also a dance of metamorphoses and is inhabited by those who watch it.
Once upon a time there were children, a goose and a little girl with a breast...

This film takes up recurring motifs in my drawings: children, babies, nature, animals and, in particular, the girl with a breasted-head.

Drawing children gives me a lot of freedom in the universe. They can be cruel, innocent, outside reality, pure ideas. They belong to the world of fairy tales and wonder.

In tales a goose is often useful, it warns of dangers. Nothing is more fun than drawing a goose.

Fifteen years ago in my fanzine «Pique-nique» a little girl with a breast head appeared. She embodied the fear of becoming a mother with the transformation of the erotic body into a nourishing body. The unwillingness to dress up as a mother by wearing the breast as a mask, as if one were disappearing before this new status. I really wanted to take it up and bring it to life, having gone through that dreaded period from 30 to 40 years old on the question of motherhood.
How did you get into animation?

I explored animation in Beaux-Arts and it remained a very dear desire. Then time passed and I had the chance to meet the producers of Miyu after the release of my book «Histoire décolorée» and when this door opened it was impossible not to try.

Bringing a drawing to life is exploring new possibilities of storytelling and then there is the music, the sound, a huge new universe that opens up.

Animation is collaboration?

I’m used to creating alone. Letting others draw was not easy, but learning from them was great. Capucine Latrasse helped me a lot to set up the film and she shared her great experience in animation and movement! It was quite a fun job to draw a movement and watch Capucine mimic the gestures or invent impossible movements.
The music

I entrusted the music to Chapelier Fou. I wanted to have a composer for this part and I knew that he would come with his own universe, that it would be like a gift and a surprise.

I had acoustic instruments in mind and Chapelier Fou’s music really opened up the film to a greater dimension, with a musical universe that went beyond my intentions.

The sound design

Matthieu Canaguier (musician and documentary maker) also worked on the sound design.

He let me give him lots of feedback and I really enjoyed being part of it. Discussing the sounds for my drawings was one of the most exciting parts of making this film.
Crédits

**Un film de**
Amandine Meyer

**Musique composée par**
Chapelier Fou

**Produit par**
Emmanuel-Alain Raynal
Pierre Baussaron

**Directeur des productions**
Tanguy Olivier

**Directeur administratif et financier**
Cyril Smet

**Chargés de production**
Pierre Boivin
Félix Régnier

**Assistante de production**
Emilie Coppier

**Responsable technique**
Christian Serres

**Assistant administratif**
David Dos Santos

**Animation**
Amandine Meyer
Capucine Latrasse
Noémie Bizien
Michaël Didier
Ugo Deseigne

**Animation additionnelle**
Arnaud Tribout
Maxime Granger

**Compositing**
Etienne Boquet
Vladimir Mavounia-Kouka

**Bruitage et montage son**
Matthieu Canaguier
Claire Cahu

**Montage**
Thomas Hardouin

**Pour mes soeurs**
Charlotte et Valérie

**Merci à**
Misma, Capucine, Tommy, Pierre, Emmanuel-Alain, Emilie Johan, Diego, Emmy et Tiago

**Les producteurs remercient**
Julien Neutres
Fabienne Hanclot
Morad Kertobi

**Moyens techniques**
Animation - Studio Miyu Paris
DCP - Media Solution

**Distribué par Luce Grosjean**
Miyu Distribution

© Miyu Productions 2021
N° Isan : 000-005-C543-0000-A-0000-0000-K
A story for 2 trumpets
© Miyu Productions